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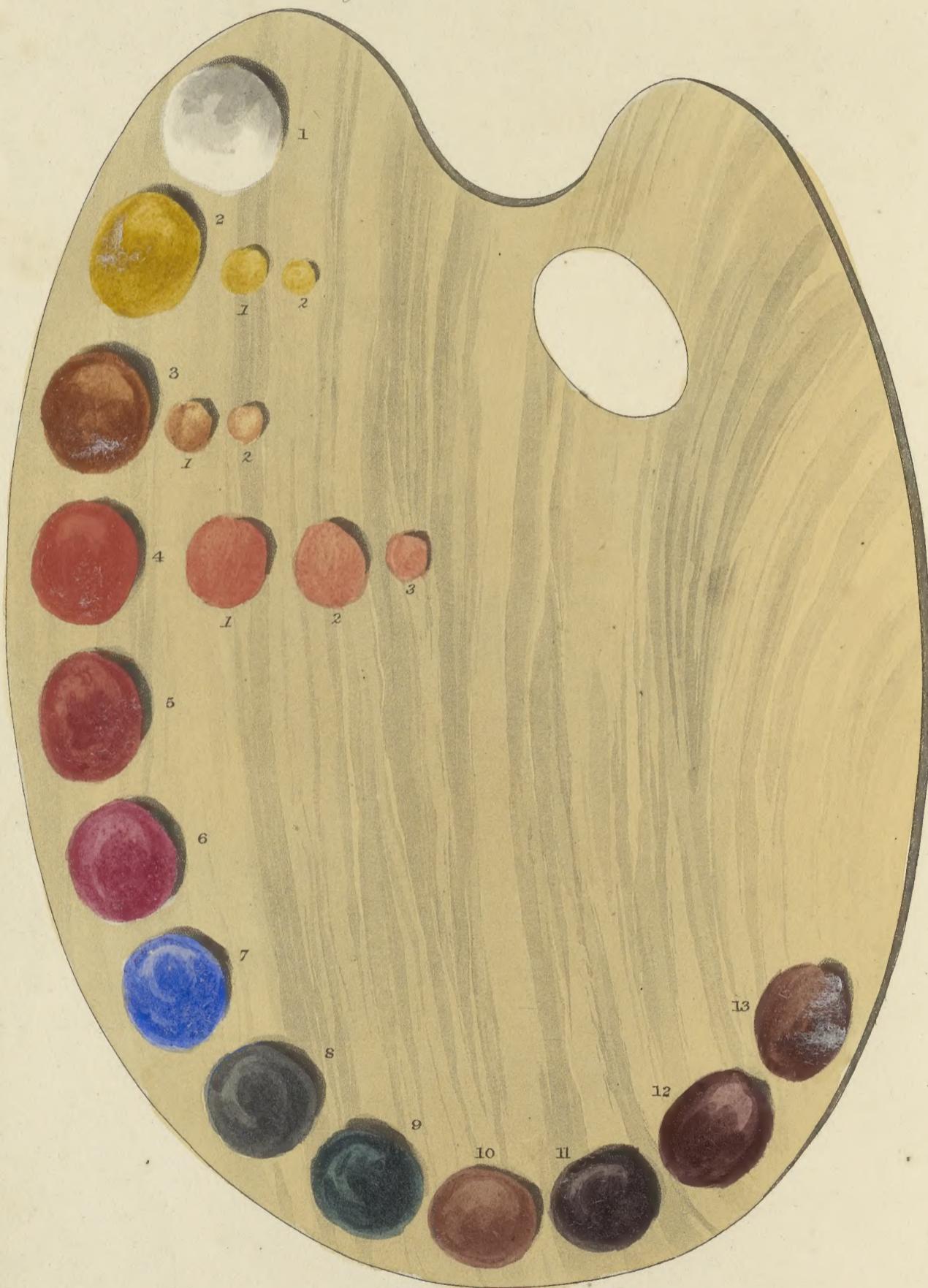
Ulrich Middeldorf

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CAWSE
ON
OIL PAINTING.

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PRINTED AND

*A Palette for the first and second Painting
or sittings of a Portrait.*



1. White.
2. Light ochre & its, two tints.
3. Light red & its two tints.
4. Vermilion and its tints.
5. A tint made of Lake, Vermilion, & White.
6. Rose tint.
7. Blue tint.
8. Lead tint.
9. Green tint.
10. Half shade tint, made of Indian red and White.
11. Shade tint.
12. Rose shade.
13. Warm shade.

THE
ART OF PAINTING

PORTRAITS, LANDSCAPES, ANIMALS, DRAPERIES
SATINS, &c.

IN OIL COLOURS:

Practically Explained by Coloured Palettes:

WITH AN APPENDIX ON CLEANING AND RESTORING ANCIENT PAINTINGS ON
PANEL OR CANVAS.



BY JOHN CAWSE.

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INTRODUCTION.

THE great want of an easy rudimental work on Painting in Oil Colours, adapted to the use of the student in painting, induced the Author to publish, some years ago, a small work, to assist the young artist in his studies. The numerous editions that have been sold of this work testify to its usefulness, and tempt the author to add, in the present volume, the result of further practice and experience. Finding, in the course of teaching, that the method of explanation by coloured palettes best conveyed to the mind of the student the use and application of colours and tints, a series of such palettes is here given. The work now before the reader is exactly, and as near as the Author could write it, the kind of Artist's Assistant that he wanted, and in vain looked for, when he was so advanced in his studies, at the Royal Academy, as to wish to proceed to the use of Oil Colours. All theoretical and critical observations are, as much as possible, avoided, and the explanations are as practical as, in a treatise of this nature, he was able to make them. The quotations from

other works are only those that bear upon, or serve to make clearer to the student, the principles of colouring, and are from the best authors, pictorial and chemical.

The following matters of useful information are included, *viz.*—

A list of the principal colours in use by artists, their qualities, &c., oils and varnishes, and particularly those used in glazing; the formation of gumtions, and what oils, &c. are best to make them with.

The method of making grounds for painting on either canvas or panels.

Rules for drawing horses, &c.

The colours used in painting animals, and palettes of colours for painting either black, white, chestnut, or bay-coloured horses.

The application of lines by squares, in the copying either a miniature or print, to the size of life, by a measure which never fails in being of a true natural proportion.

THE
ART OF PAINTING.

MATERIALS NECESSARY FOR PAINTING IN OIL.

AN easel; and those termed rack easels, of a square shape, are the best. A rest, or mall stick, to rest and steady the right hand on, in painting.

Colours: for which see the list on the palette, plate 1.

Brushes, of various sizes.

Hog-hair.

Fitches.

Sables.

A small cup, to hold oil, and a tin vessel, made like a soap-dish, to hold turpentine, for washing the brushes in while painting; the colour, being washed in the turpentine, filters through into the receiver, and leaves the turpentine clear, or nearly so, at top.

A palette-knife.

Canvases, or panels ; those prepared with absorbent grounds are the best.

Palettes are made of various sizes and shapes ; those are the best the sizes and shapes of which enable the artist to arrange the colours and tints necessary, without confusion ; and the wood to be preferred, in making them, is either walnut-tree or rosewood.

A small grindstone and muller, of either glass or porphyry, for the finer colours, ultramarine, lake, &c.

THE COLOURS USED IN PAINTING.

White lead is a calx, made by the action of vinegar corroding plates of lead. There are various sorts ; the best is that sold under the name of flake or fine white ; that called Nottingham white is used for the first preparation or dead colouring ; it should be ground with poppy or fine clear nut oil, and on a porphyry stone, perfectly cleaned from all other substances, for it sometimes contains an acid which will mix with any material left from former grindings.

Black, made by calcining ivory, is deep and transparent. That made from peach-stones, nut-shells, and vine twigs, is cooler, and verges towards blue ; both should be well ground on a clean stone, as from them almost all the grey and retiring tints are made.

Blues. Ultramarine is the finest and most pure in colour ; it is made from the stone *lapis lazuli*, and sold at prices varying from two to six pounds an ounce. It is often adulterated, and, to test it, a small quantity must be put in a crucible, and it is pure if, when brought to a red heat, it keeps its colour ; if adulterated it is black and pale.

Prussian blue is the combination of iron with prussic acid. [*Vide* “ Tingrey’s Painter’s and Varnisher’s Guide.”]

Indian red ;* an earth brought from India : it should never be used till it has been purified by repeated washings, and then it must be most carefully and finely ground with poppy or nut oil ; for without such a preparation, it will not be fit to use in painting white satins, where it is indispensable.

Naples yellow, a preparation of antimony and oxide of lead ; it should be ground with the purest nut and poppy oil, and be spread upon the grindstone previously to grinding, and taken off with an ivory knife.

Terra vert is an earth of a pure green tint ; hence its name : it was a favourite glazing colour with the

* To ascertain its purity, put some in a crucible, and if, when hot, it changes its colour, it is not good.

ancient artists ; but it becomes darker by age, and requires great care in its use.

Carmine is made from the brightest part of cochineal, by boiling a pound of cochineal in a gallon of river or soft water, to which is added three drachms of subcarbonate of potass ; after well boiling, a few grains of alum, in powder, are thrown into the vessel, and, being well stirred with a rod of twigs, the colour becomes of deep red ; in a short time the carmine is sunk to the bottom of the vessel, it is then poured into a similarly sized vessel, put on the fire, and a few grains of dissolved isinglass are then stirred with the rod till boiling commences ; it is then taken from the fire, and, in about forty minutes, the carmine is deposited at the bottom of the vessel ; it must be now filtered through fine linen, and left to dry.

Lake. Various colours are prepared under this name ; such as purple lake, scarlet lake, crimson lake, madder lake. The lake most useful in the carnation tints of flesh, is scarlet lake. That called madder lake is the most lasting ; it is made by extracting, with the assistance of alum, the colouring parts of the madder, precipitating, with subcarbonate of potass, and washing with boiling water.

Vermilion. That which is called cinnabar is the

best; and that which is generally used in painting, is a preparation of sulphur and mercury, by the process of sublimation. The sort called Chinese vermilion was supposed to be the brightest and best, till some chemists in Germany lately improved upon the methods used in its preparation, and have given to the arts a vermilion of purity and brightness.

Brown pink. A colour made by a precipitation of French berries by alum.

King's yellow. Yellow sulphuretted oxide of arsenic. Orpiment is the result of combining nine parts of arsenic and one of sulphur; hence the name of *yellow sulphuretted oxide of arsenic*, given to it in the new nomenclature. There are two kinds, one composed of a bright brilliant lamina, of a beautiful yellow colour, the other in small facets, the yellow colour of which has a greenish tint; the first is the best for the purposes it is wanted for in drapery, and then it should be carefully kept apart from all metallic bodies, and applied at the last, and in the high lights, &c.

Umber. The *Turkey* umber is the best.

Burnt umber, the same colour calcined.

Vandyke brown, or Cassel earth, a rich toned bituminous brown earth, but a slow dryer, should be well and finely ground with good, clear, drying oil.

Light red is obtained by calcining, in a clean crucible, finely powdered light ochre, first washed from all impurities, and then well ground in poppy or nut oil.

Light ochre and *brown ochre*.* All ochres are calxes of iron, and become red by calcination. Terra sienna, a brown yellow ochre, changes to a red by calcining, and terra vert to a brown. They may be made chemically, but are best in a natural state, and are the most lasting and durable of colours ; witness the pictures of the old masters, which, after the injuries of time and accident, retain their brilliancy of tone. Ochre was with them a very important material in the art of colouring, even to the priming of their panels and canvases. Burnt ochre and paste are very often found, in damaged pictures of the Venetian school, to be the first coating of the panel, preparatory to the drawing, and after painting ; but

* Ochres are mixtures of argillaceous and calcareous earths and oxide of iron, to which last substance their colour is generally owing. Brown, yellow, and red ochres, result from the more or less extensive, and more or less accelerated, oxidation of iron. Water seems to be the principal promoter of this oxidation. The hydrogen, which is one of its constituent principles, escapes under the form of inflammable gas ; while the oxygen, another principle of water, unites to the metal, and converts it into an oxide.

the lighter ochres, in their natural state, were always used ; as the darker, *umber*, *red ochre*, &c. came through the lights of the picture. I cleaned and restored, in the summers of the years 1827, 1828, and 1829, a great number of Italian and Flemish pictures, collected by Mr. John Webb, during his tour in Italy and Flanders, &c. ; and, as many of them had been much injured, I had an opportunity of examining the grounds upon which they were painted. Those of the older Italian and Flemish artists were invariably painted upon a white, or nearly so, absorbent ground ; and of the whole number, the oil ground did not seem to be the one much in use. In the collection at Kensington Palace, is a portrait of Dr. Linacre, the founder of the College of Physicians, painted by Holbein. The late Mr. Miller was engaged to make a copy of it, for the college, some years ago : it was painted, he found upon inspection, on a white absorbent ground ; and by following the system of that school, in transparent glazings and retouchings, the result was a close and almost deceptive imitation of the portrait.

OILS AND VARNISHES.

The oils are, drying oil and linseed, nut and poppy oils. The varnishes are copal and mastic varnish ; and from these are made the various gumtions, megelps, and glazings, used in painting, from the first painting, or dead colouring, to the finished picture.

Drying oil ; also called boiled oil, from the processes employed in making it (*vide* “ Tingrey’s Painter’s and Varnisher’s Guide”). For the use of artists this should be obtained very clear and old, as time allows all the impurities to settle, and the colour of it changes from a dark brown to a fawn or citron tint.

Linseed oil should always be chosen very clear, and that termed cold-drawn is the best.

Nut oil, when pure and of a good quality, is the best, and is preferable to either linseed or poppy oil, for all the purposes of the artist ; for poppy oil, though more colourless, has a great tendency to fatness.

Poppy oil is extracted from the seeds of the white poppy, and is the least drying of the light oils.

Oil copal varnish, prepared by melting gum copal in linseed, nut, or poppy oil, has been, from the first discovery of oil painting, used as a vehicle to

paint with; the pictures of the older Italian masters may be said to owe all their brilliancy to the use of it.

Mastic varnish. Clear gum mastic, dissolved by heat, in spirit of turpentine. To increase the drying quality, which it sometimes wants, about the quantity of one ounce of white resin to a pound of gum mastic should be added in the melting.

Mastic varnish for Valuable Paintings.

Take mastic, cleaned and purified, twelve ounces.

Pure turpentine, one ounce and a half.

Camphor, half ounce.

White glass, pounded, five ounces.

Oil of turpentine, thirty-six ounces.

To be melted together slowly, and, while melting, to be often stirred. The pounded glass is used to divide the materials, and help the action of the spirit, and, being heavier than the resins, it prevents them from adhering to the bottom of the vessel.

Megelps, &c., are compounds of varnish and oil, for the purposes of glazing, and giving a transparent brilliancy to the colouring. They are sometimes made with the addition of water and sugar of lead, to give them a drying quality; the sugar of lead, previously to its being used, should always be calcined, as it is less

liable to turn black. I here give a few recipes for their preparation, as I have seen them both made and used by some of the first of our artists.

Megelp. To two parts of drying oil put one part of mastic varnish; shake it together, set it in a cool place and it will coagulate, and may be put on the palette, being of a sizy stiffness.

Another, with water. To as much sugar of lead as will cover a sixpence, add clean water; when melted put to it the same quantity of linseed, nut, or poppy oil; then shake them well together; then add mastic varnish, the whole well shaken together. Put it in a cool place, and you will have a most useful megelp to sketch and lay in the first preparation of a picture.

Another. To nut oil, or cold drawn linseed oil, one pint, add as much sugar of lead as will lie upon a shilling, and gum mastic half an ounce, finely pounded. Put the gum and lead into a mortar, on which pour the oil slowly, boiling hot, and, at the same time, cold spring water; keep stirring it up with a small bunch of willow twigs till it becomes a cream; when completely united, pour it into bottles, and keep them close corked.

Another; for the dead colouring of pictures, either portraits, compositions, or landscapes, on an absorbent

white ground. To one-third part of oil, nut or poppy, add two-thirds of starch, diluted; with this mixture and transparent colours (all opaque colours and white left out) the design may be painted in, and all corrections made, with a sponge or rag, but without disturbing the ground. This mode of dead colouring has many advantages: it shortens the time employed, it renders the colouring brilliant, and, by the absorbency of the ground, gets rid of the oil, which, in the non-absorbent oil grounds, hinders the colours from drying; whereas, in this method, it is drawn into the panel, if the ground is laid upon one, or the back part of the canvas.

GROUNDS,

For the purpose of painting on, may be divided into two classes,—those that are absorbent (which are the best, as, from their dryness and porosity, they absorb the oil), and those which are not absorbent, and are known as oil grounds;—either may be laid on wood or canvas. The most ancient works of art, in easel pictures, are painted upon wood. Those of the old Italian masters are upon poplar wood; the Flemish and Dutch artists used oak; and, in modern times, mahogany has been used for the purpose; but both schools preferred the absorbent ground. The absorbent ground is made with whitening, finely ground and sifted, and size, made of parchment clippings. Should a tint of colour be wanted, it should be added at the time the ingredients are being melted and mixed together over the fire; when nearly cool it is spread over the board, or canvas, with a trowel or large palette-knife; when dry, the inequalities are rubbed smooth by a large and well-surfaced pumice-stone, or square block of wood;—this is the first preparation. The second, to finish the surface of the ground, is effected by laying on another coat of paste, and smoothing it off with the hand, dipped occasionally

in water, which will leave the surface even and smooth as plate glass. Plaster of Paris may be used, or incorporated with the size and whitening ; it is the same coating now used by the gilders of frames. Should it be desirable to remove the absorbency, a coat of light coloured drying oil may be laid over the ground ; and, if left to dry before it is used, the ground will become an oil ground, like the canvases which are prepared at the artists' colour shops.

The oil grounds are made by mixing tobacco-pipe clay and Spanish white with water, to the consistency of a thick paste ; then free it from sand and other impurities ; mix it afterwards with drying oil, and any tint you may choose, by the addition of colour, and spread it over the cloth with a trowel or palette-knife, and it will not go through the cloth ; the closer the texture of the cloth, the better for the purpose. Panels of either oak or mahogany are prepared in the same way ; the inequalities are rubbed down with pumice-stone, as directed for the absorbent grounds ; or, upon a well planed panel, lay on common white lead, with a palette-knife or trowel ; when dry, rub it over, till smooth, with pumice-stone and linseed oil.

PORTRAIT PAINTING.

Having arrived at that period when it becomes necessary to teach the Student in drawing how to fill up an outline with light, shade, and colour, I shall proceed to explain the different processes employed for this purpose by artists ; first seeing that the drawing, or outline, is free from error. As painting a portrait is the general commencement with most young artists, I shall shew the two ways in which it is performed.

I begin with the method by *chiaro scuro*, or painting the portrait with the tints made from two colours, by mixture with white. Several palettes or dead colourings are made in this way, but some are preferable to others ; those usually made use of are, *black*, *India red*, and *white* ; or, *Prussian blue*, *vermilion*, and *white* ; or, *ultramarine*, *vermilion*, and *white* ; or, *Prussian blue*, *light red*, and *white* :—these are the palettes of colours used for painting flesh. The others, for back grounds, &c., are *Prussian blue*, *vandyke brown*, and *white* ; or, *black*, *brown ochre*, and *white* ; or, *black*, *raw*

umber, and white; or, ivory-black, light ochre, and white.

The other method is by mixing up the tints on the palette, and matching them to the complexion of the sitter; in other words, *painting the portrait without a previous dead colouring, or chiaro scuro, at once from nature.* This was the practice of the old portrait painters, from Vandyke to Lely, Kneller, &c., till the appearance of Sir Joshua Reynolds, who adopted, and always used, the *chiaro scuro* method of dead colouring, in preparing the portrait; and this has been in general use ever since, for either portrait or composition. “With the palette laid with the above three colours, Sir Joshua painted his portraits up to the last sitting,” said the late Mr. Northcote, his pupil, to me, “and in the last or finishing sittings he merely tinted or decorated this finished *chiaro scuro* with tints of yellow, light red, and white; the siennas raw and burnt lake, ultramarine, and white; terra vert and white, &c.” That this was his* practice, is evident from

* It was used by his scholars, also; for, in 1802, Mr. Hoppner, R. A., employed me to dead colour a large historical picture of Medea, &c.; and the palettes he gave me to use were, for the flesh, Prussian blue, vermillion, and white; for the draperies, black, brown ochre, and white; and for the back grounds, sky, &c., black, raw umber, and white, with a little Prussian blue. This

an inspection of his works, especially where, by unskilful cleaning, the last glazing work of tinting has been swept away, leaving exposed the finished dead colouring. See the Flight into Egypt, in the National Gallery, the heels of St. John, and other parts of that picture.

The Method of Painting a Portrait, by Tints mixed and matched to Nature, and the Complexion of the Sitter.

The colours used are as follow:—

Flake white	Vermilion
Ivory black	Lake
Ultramarine	India red
Prussian blue	Brown pink
Light red	Burnt umber.
Light ochre	

preparation covered the canvas well in, and left the picture in a state for finishing.

“The dead colouring of his pictures, at this period (Sir Joshua’s early time), was little else than flake white, Prussian blue, and lake. All the laying in consisted of these three colours. When the picture was quite dry, he gave it a warm glaze, which supplied all that was originally wanting, and produced a harmony in the whole.”—*Vide* The Character of Sir Joshua Reynolds, in Essays on various Subjects, by Jackson, of Exeter, p. 164.

“Vandyke’s pictures are evidently painted at once, with, sometimes, a little retouching; and they are not less remarkable for the truth, beauty, and freshness of the tints, than for the masterly manner of their handling or execution.”—BARRY’S WORKS.

The tints that are used, are—

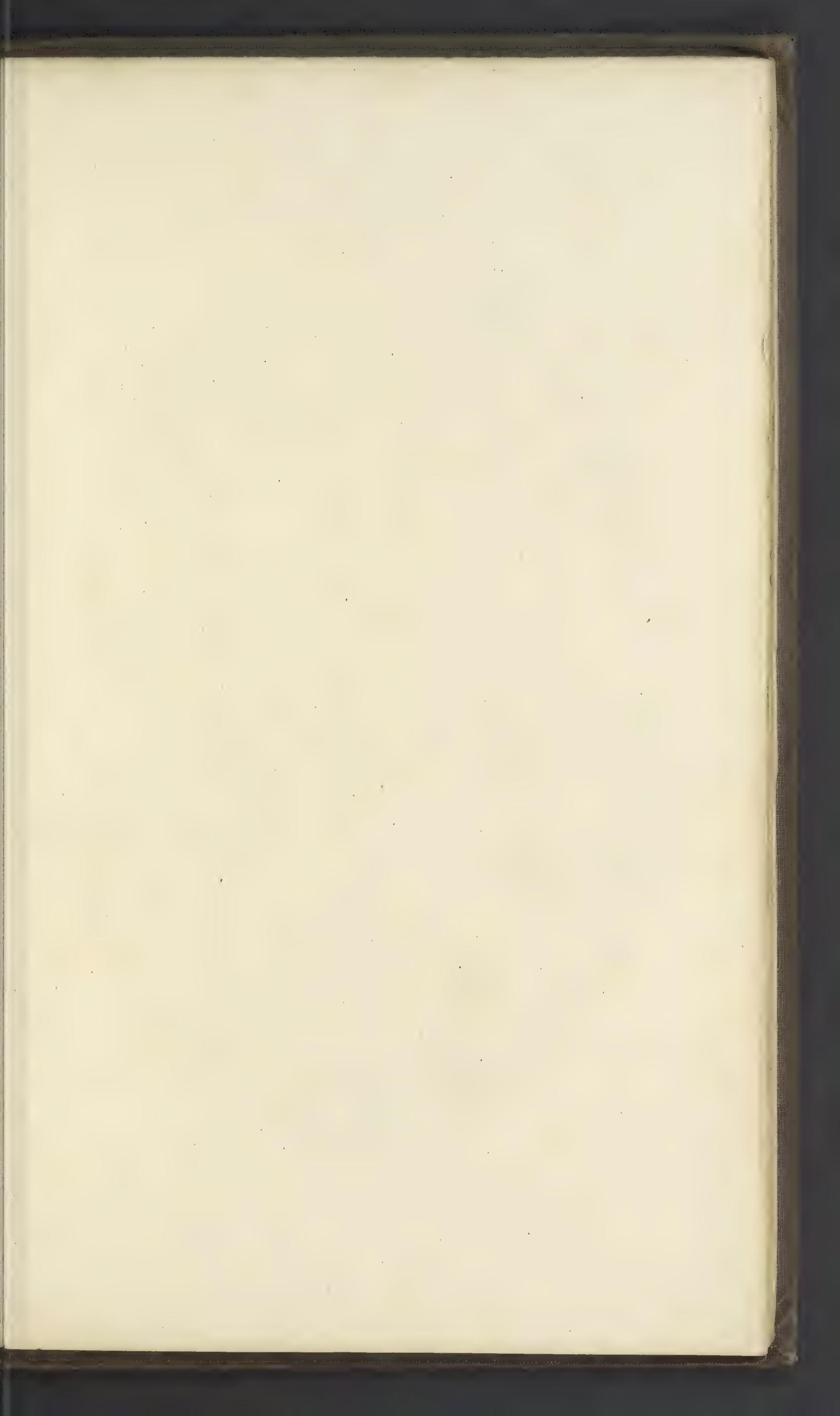
1. Light red and white
2. Vermilion and white, mixed to a middle degree.
3. Carmine tint, mixed to a middle tint, and only used in the finishing sitting.
4. Rose tint, made with lake white and a very little India red.
5. Yellow tint is made with light ochre and white.
6. Blue tint is made with ultramarine and white.
7. Lead tint is made with ivory black and fine white.
8. Green tint is made with Prussian blue, light ochre, and white.
9. Shade tint is made with black, lake, India red, and white.
10. Lake and India red:—a tint made with these colours forms a good ground for the dark shadows.
11. Warm shade is made with lake and brown pink.
12. Dark shade is made with ivory black and a small quantity of India red.

First Sitting for a Portrait.

The drawing of the head and features being completed, the first dead colouring is, the making out the shadows; this must be done with the shade tint, and laid on very thin; with this tint all the forms within the outline must be carefully and correctly marked. The lights, with the light red tint, must now be laid in, shaping and matching them to nature; then soften them together, with a badger-hair tool, and close the first sitting by improving the shadows with the warm shade tint. This tint must not be used before the shade tint, but only at the last; if used first, it has an obscure and dirty effect. The other tints employed in this sitting are clean, if ever so much broken into each other.

The student is left to his own choice of canvases; those are to be preferred that are smooth and absorbent, as the sooner the oil that is used in grinding the colours, with that used in painting, is got rid of, the better; and absorbent grounds leave the colours dry, or nearly so.

The brushes are hog-hair, and should be of a moderate size; with fitches and sables, of different sizes, for finishing and penciling the minuter parts.



The Palettes of Colours for finishing the Portrait.
Containing the tints laid as in the first, with the additional ones
made from Lake, Brown pink, Ivory black, and Prussian blue.



* 1. Lake and its tint.

* 3. Ivory black and its tint.

* 2. Brown pink and its tint.

* 4. Prussian blue and its tint.

The oils are, boiled, or drying oil, and poppy, or nut oil. The first, mixed with spirits of turpentine, in a proportion of one-third spirits to two-thirds drying oil, I have found, in practice, to be the best. All preparations of wax should be avoided, as wax prevents freedom of handling, and ultimately injures the picture, by its tendency to crack and separate.

Second Sitting for a Portrait.

Match the red and yellow tints to the complexion, and then the blues; proceed to the shadows, leaving them clear and not dark, as glazing will make them too much so; and remember, that the shadows in the dead colouring must be lighter than the finishing colours; for the finishing of shadows is by glazing, and they must always be painted thin, that they may have the quality of shade—transparency.

The light of the complexion should be painted with a full body of colour, because all whites have a tendency to sink into the ground they are painted on.

Third Sitting for a Portrait.

Lay a small quantity of clear poppy oil over the face of the portrait, and wipe it off with a piece

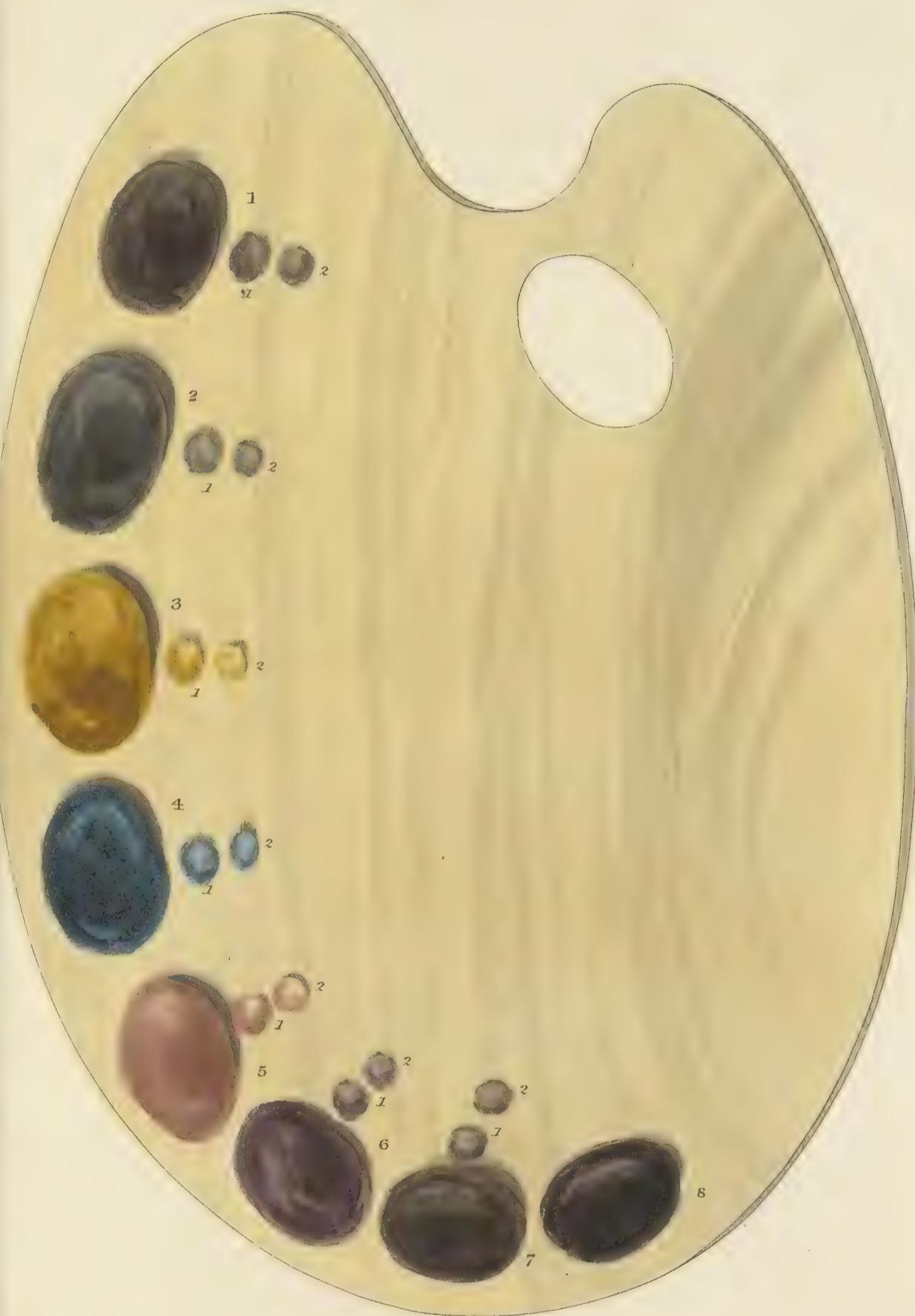
of old silk handkerchief,—this prepares the surface of the portrait for finishing; then glaze the shadows to nature, and proceed to scumble in the lights with the light red and other tints. Be careful, in uniting the lights with the shades, that they do not mix too much, as it will destroy their transparency.

When this is done, the portrait is ready to receive the finishing touches, which are accomplished by going over the shadows and lights with the red, yellow, and blue tints, leaving them distinct and without softening, with free, light touches of the brush. The operation, in succeeding sittings, consists in going over all the portrait, correcting and improving the lights and shades,—the shades by glazing, and the lights by any of the tints that match the complexion. Remember, that lights always increase likeness; and that the shadows of all dark complexions incline to purple, and the shadows of fair complexions to grey. There must be no oiling in this part of the process.

BACK-GROUNDS.

The colours used in painting back-grounds are, white, black, India red, light and brown ochre, burnt umber and Prussian blue; and from them, mixed with white, the accompanying palette of tints is made.

A palette for painting. Back ground.



1. Black, White, and a little Indian red.

2. Black & White mixed to a dark lead colour.

3. Brown Ochre and White.

4. Light Ochre, Prussian blue, and White.

5. Indian red and White.

6. Indian red, Black, and White mixed to a Purple.

7. White, Raw Umber, Black & Indian red.

8. Black and Indian red.

The brushes used are, hog-hair tools, for the first laying in, and fitches for the finishing.

The oils are, boiled oil, and poppy, or nut oil.

Begin, on the shadowed side of the head, with the dark shade tint, then paint in the lights, leaving the whole in a kind of half tint, which prepares it for the finishing tints. If the back-ground has drapery, it should be dead coloured at the same time. Then, before the picture is dry, proceed with the tints, and finish as much as possible at once, painting the walls, &c. When dry, improve, by glazing the shades, &c. ; paint in the landscape (if any) with a faint and retiring effect, and, with a large softener, blend and join the whole together.

“ Let the field or ground of the picture be pleasant, free, transient, light, and well united with colours which are of a friendly nature to each other, and of such a mixture as that there may be something in it of every colour that composes your work, as it were the contents of your palette.”

DU FRESNOY.

“ Variety of tints, very near of the same tone, employed in the same figure, and often upon the same part, with moderation, contribute much to harmony.”

DE PILES.

DRAPERIES.

To paint draperies and satins you must commence with three colours only,—the shade tint, middle tint, and white. The shade tint must be mixed strongly enough for the general hue of all the shadows.

The middle tint should be mixed to a degree between the shade tint and the lights.

The lights should be of the colour of the drapery or satin, and inclined to a warm hue; and the whole of the drapery must be made out in a finished *chiaro scuro* (for on that depends all the success of the work) before the reflects and finishing tints are added.

All white satins and drapery should be painted on a white ground—for white sinks more into the ground it is laid on than any other colour; therefore the high lights should always be laid with a good body of colour, and drawn and shaped into close imitation of the object with the middle tint: next, shape out the shadows with the shade tint, painted thin; then, with the middle tint, fill up with care, without disturbing the high lights; and this finishes the first preparation. The reflects must be painted with great delicacy and care, as they will, without it, dirty and ruin the colours they are laid on.

N.Y.
1820. June 30.

A palette for painting White Satin Drapery.



1 Fine white

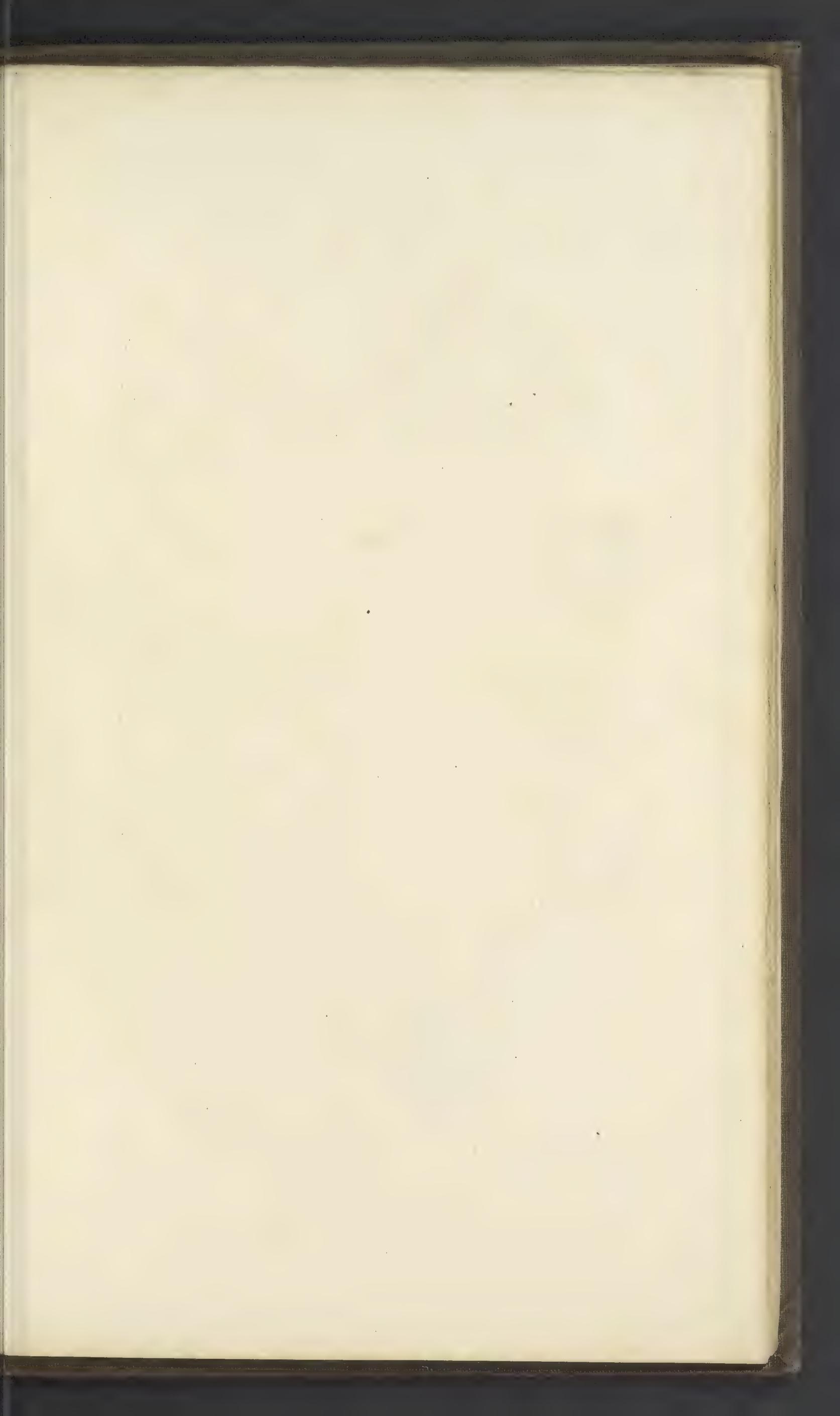
2 Fine white, and a little Ivory black.

3 Fine white and a little Indian red

4 Fine white, Black and Indian red

5. The Middle tint, made of White

Black and a little Indian red



A palette for the reflect, and finishing of white satin.



5. Brown ochre, and its tints

6. Ultramarine, and its tints

WHITE SATIN.

White satin requires four degrees, or tints. The first is fine white, for the highest lights ; the second is fine white and a little ivory-black, mixed to an exact degree between the white and middle tint. With this tint shape the lights to the drapery before you use any other ; and this first tint must lie distinct between the white and middle tint, or the brilliancy and clearness of the satin will be lost. To make the middle tint lighter, if necessary, use a portion of the first tint, made with fine white and a little ivory-black. The shade tint should be of the same colour as the middle tint, and with this all the shadows should be drawn and made out. " Brown ochre, mixed with the colour of the lights, is the most useful colour for all reflexes in draperies that are produced from their own colours." All other reflexes are made with the colour of the part where they are produced. Of the two reflecting tints wanted in draperies, for any one particular colour, " one should be lighter than the middle tint, the other darker."

BLUE SATIN

Is dead coloured with Prussian blue and fine white, and black and white for the shadows. It is divided into three tints: first, mix the middle tints to a match with the satin you are going to paint; then mix the tint for the lights a degree between that and the highest light, and make the shade tint dark enough for the shadows in general; mix the colours as little as possible, for the less they are mixed the better they will stand; for the lights of all the coloured satins should be as carefully painted as those of white satin.

The reflects are the same as those of white satin, with ochre, and some of the tints used in the lights.

VELVET

May be painted up at once, by making out the forms with the middle and shade tint; then lay on the lights with light and clear touches, and finish the shadows as is directed for satin. Shadows of draperies must never be painted with glaring colours, for these destroy the natural character of shade, which is repose and quietness.

The palette for painting Blue satin.

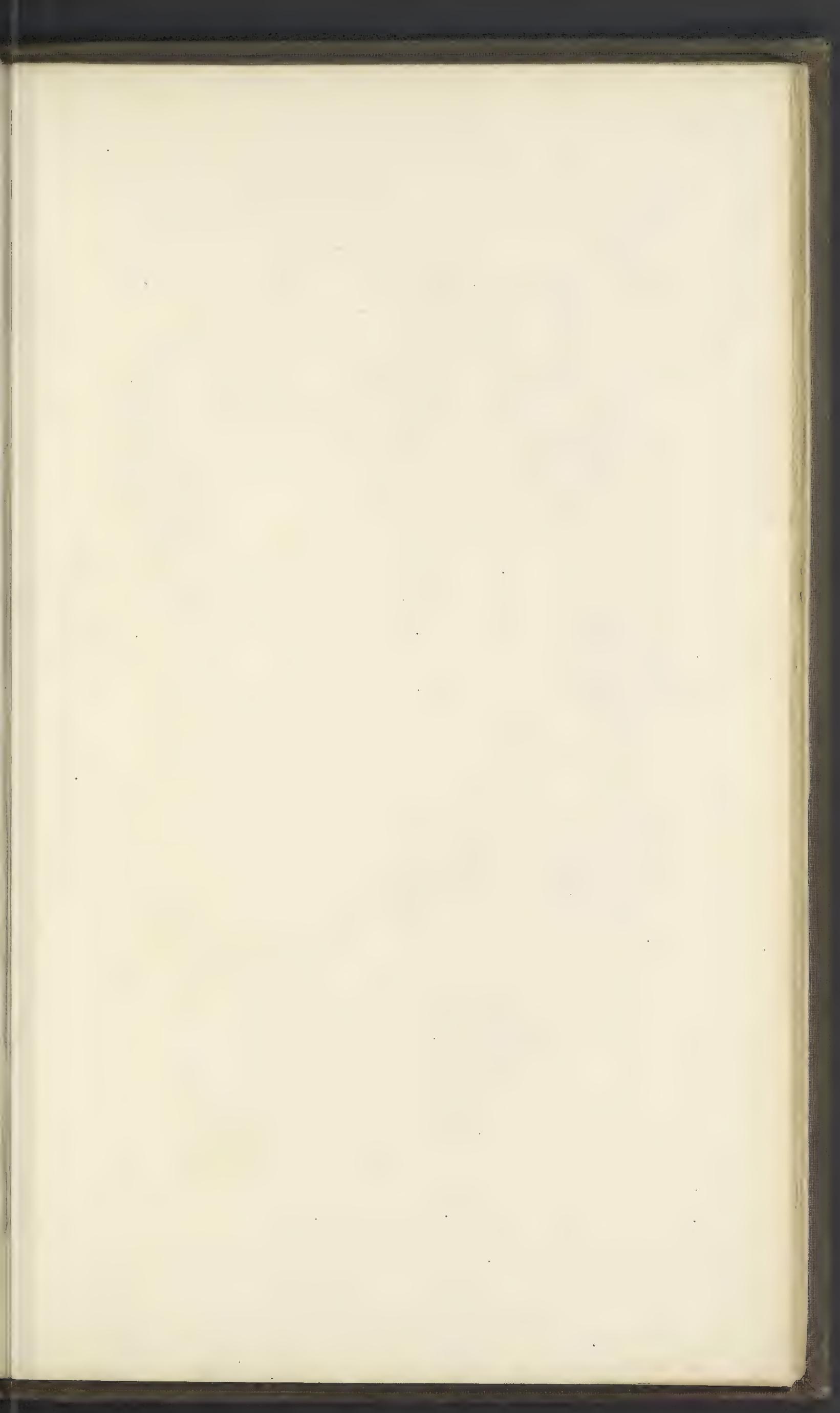


1 A tint made of Prussian blue and White.

2 Mix one half of the first tint with White

3 A shade tint made with Ivory black
Prussian blue and a small quantity of White

4 Brown ochre.



The jumelle for painting. Scarlet or Crimson Satin.



1. Light ochre. 2. Light red and White

3. Lake.

4. Indian red

5. Ivory black

6. Vermilion

SCARLET OR CRIMSON SATINS.

Light ochre, light red and white are the first tints for scarlet ; the shadows are Indian red, and, in the darkest part, mixed with black.

The lights are vermillion and white for satin and velvet, and pure vermillion for cloth ; the shade tint, vermillion, lake, and Indian red.

The reflects are light red and vermillion.

YELLOW SATIN.

The tints used in painting yellow satin are the same in number as those used for white satin, and the method of using them is the same ; the lights are king's yellow ; the first tint is light ochre, changed with a little of the pearl tint, made with the dark shade and white, which must be used and managed as the first tint in white satin. The middle tint is light and brown ochre, softened with the pearl tint ; the shade tint is brown pink and brown ochre.

The reflects are light ochre, and, in the warmer parts, light red. The shadows are strengthened with brown pink and burnt umber.

GREEN SATIN.

The lights are Prussian blue, king's yellow, and brown pink, mixed to the colour of the satin.

For the middle tint a little more Prussian blue is added, which must be increased in the shade tint; and, for the darkest shades, mix brown pink and Prussian blue.

The management of the lights and middle tints, in painting all satins, is the same; and in this be careful to keep the shade tint from the lights, as the brown pink that is used, will, by mixing with them, become dirty.

Ciabette for painting green. Satin drapery.



1 Kings yellow

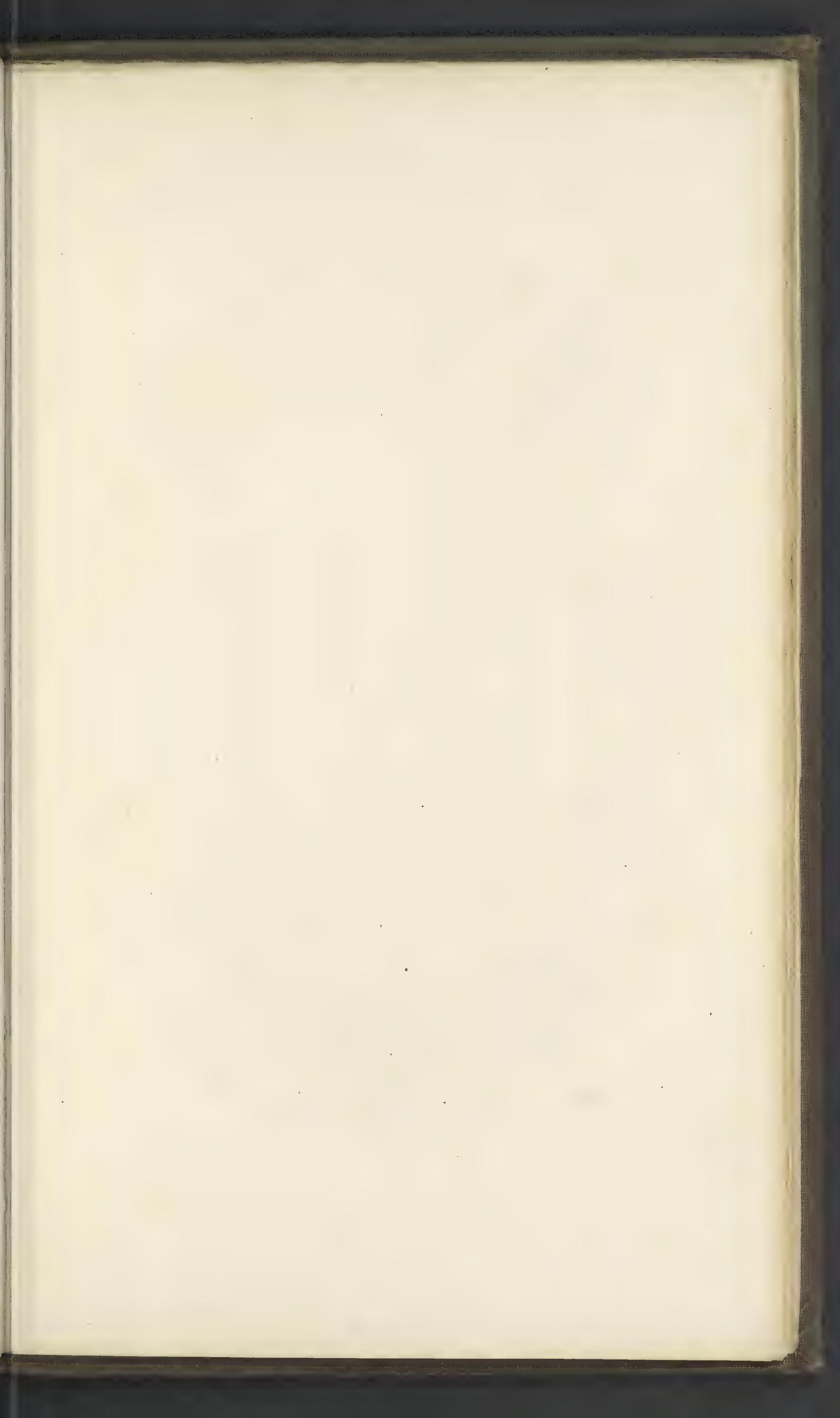
4 A tint of Kings yellow, and a little Prussian blue

2 Brown pink

5 A tint of Kings yellow, and more Prussian blue

3 Prussian blue

6 A tint for the dark shadows of Brown pink & Prussian blue



A palette for painting Black Satin drapery.



1. Light red. 2. Indian red. 3. Lake.

4. Ivory black. 5. Brown pink.

BLACK SATIN.

The dead colouring for black satin is light red for the lights, and Indian red and a small quantity of black for the shadows.

The finishing colours are white, black, and a little lake; the middle tint has less white and more lake than black; the shade tint is an equal quantity of brown, pink, and lake, with a little black.

Painting black satin is very different from painting other satins, for in the latter the greatest difficulty is to keep the lights clean and brilliant. In black, to keep the shadows clear and transparent, first begin with the shade tint, and glaze over all the shadows with it; then lay in the darkest shadows with black and a little of the shade tint, keeping the drawing correct; then the whole of the lights, with the middle tint only, to the character of the satin, and finish with the high lights.

The reflects are made with burnt umber, or brown ochre, mixed with a little of the shade tint.

LINEN.

The colours used are the same as in white satin; the reflects are light ochre and white.

LANDSCAPES.

The brushes used are hog-hair tools, of various sizes, with fitch and sable pencils for finishing.

The oils are, boiled oil, poppy, and nut oil.

In dead colouring the following colours are used:— Nottingham white, light ochre, brown ochre, burnt umber, Indian red, ivory-black, and Prussian blue.

The colours from which tints are made, by mixture with white, for the sky, are, fine white, ultramarine, Prussian blue, light ochre, vermillion, lake, and Indian red.

The tints made from these colours are ultramarine and white, mixed to a fine azure, a lighter azure made by mixing more fine white with the azure tint, light ochre and white, vermillion and white, and a tint made by mixing ultramarine, vermillion, and white, to the tint wanted.

Drawing and sketching in the forms of trees, rocks, fore-grounds, &c. is the first work of the picture ; this may be done with burnt umber and drying oil, faint, slight, but correct, in the manner of an Indian ink or Sepia drawing, leaving the colour of the cloth or canvas as the paper is left for the lights.

A palette containing the principal tints used
in Landscape painting.



1. Light ochre, and White

2. Light ochre, Prussian blue, and White

3. Light ochre, and Prussian blue.

4. Light ochre, and Prussⁿ blue, much darker.

5. Terra verte, and Prussian blue

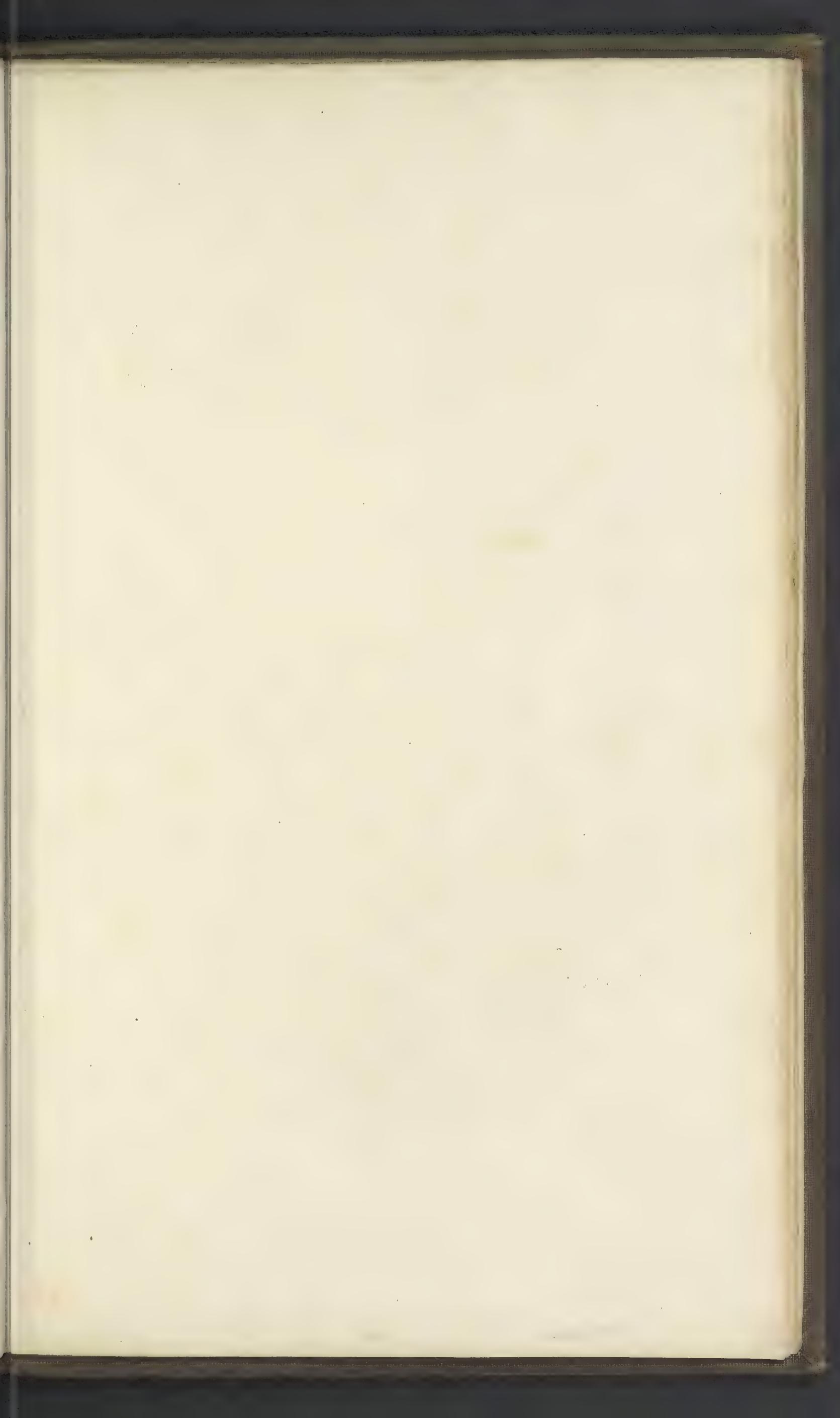
6. Brown-pink, and Prussian blue.

7. Brown pink, and Brown ochre.

8. Brown pink, Brown ochre, and Prussian blue.

9. Indian red, and White.

10. Ivory black, Indian red, and Lake.



1. A palette for painting Skies, Clouds, &c.
in Landscape painting.



1. White	5. Vermilion.
2. Ultramarine.	6. Lake.
3. Prussian blue	7. Indian red.
4. Bright ochre.	8. A tint made of White Vermilion and Ultramarine.

In dead colouring, the colours must be left in a state to receive the finishing tints and colours.

The sky should be first painted in, then the extreme distances, and so on downward to the middle distance, and thence to the fore-ground; the difficulty in dead colouring is to find the colours that lay in the shadows; the dark shade used with a little lake is one, and the other is burnt umber; and these should be used thin, like glazing. The whole should be painted in, chiaro-scuro-wise, and then softened with a long badger-hair tool, which will leave the colours in a condition for finishing, which is commenced by painting all the colours and various tints of the azure and the horizon; the clouds and the highest lights are then laid in. The extreme distances are painted with the tints and colours used in the sky. As they come nearer, the colour to be used very thin; and on this ground add the finishing tints.

Some artists paint the whole of the sky with poppy oil, which is the slowest oil in drying, by which they are enabled to retouch for days after, and so add to the forms of clouds, &c. It seems, from an inspection of their works, to have been the practice of Hobbima, Decker, and Ruysdael.

The four colours used in glazing, are, lake, terra

vert, and brown pink; and they should be always used in a transparent and thin state. To these may be added burnt umber and the siennas, burnt and raw; and a tint made of ivory-black, Indian red, and lake, for the darkest shadows.

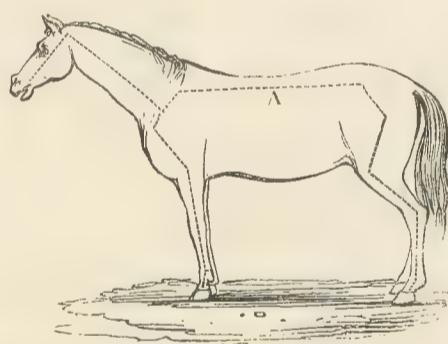
The last part of the work is the addition of all the lights and finishing colours. Oil the surface as lightly as possible, and wipe it off with a piece of old silk; by this means the surface is just moistened; then improve and finish the middle tints, and shadows of the trees, and foreground, &c. The figures are the last part of the work; those in the front parts of the picture first, and those in the farthest next, which will give the exact hue or tone of those in the middle ground.

IN-SHORE PICTURES.

I have seen very effective sketches made from nature, on the sea shore, by artists, with a palette laid with the following colours:—black, brown ochre, raw umber, white; and a little ultramarine and white. For the finish, the same process was employed as is directed for landscapes; the raw umber was used for the fore-ground, in a pure state; and a tint made with a very little of the colour, and a good mass of white laid in the brightest lights of the clouds; and this, being carefully painted, gave a close imitation of nature.

*Directions for drawing Animals, Horses, Birds, &c.,
and the Colours used for painting Black, White,
Chestnut, or Bay Horses.*

The first requisite for drawing the horse, or any animal, is to acquire a knowledge of the skeleton, as on that depends the power of making a good outline. The first sketch of a horse should always determine the exact situation of the bones, in regard to their length and proportion ; “ for the extent of the action of any part is the produce of its length and direction.”



The first lines, therefore, should determine the length of the vertebræ *A*, the others the length and obliquity of the shoulder and hind legs, remembering that a well-proportioned horse is generally three lengths of his own head high, from the withers to the

ground, and three from the chest to the rump. The rule of sketching at first, with the leading lines of the skeleton, applies to all quadrupeds, birds, &c.

Some years after I had finished my studies, under the late Mr. Stubbs, in animal painting, I was employed in painting the racing-stud of Mr. Kellerman, at Lilly, near Luton, in Bedfordshire (the pictures I painted for him were exhibited in the years 1814-15, at Somerset House): the palette I used for the painting a bay mare (Ericho), were, for the dead colouring, black, Cologne earth, Indian red, and white; I finished and glazed with the same colours, with the addition of brown pink, and Vandyke brown in the dark shadows, as glazes.

For a chestnut mare (Occyroe), the same palette of colours, with the addition of lake, and burnt and raw terra sienna in the glazings.

For a black horse; blue black and ivory black, Indian red and white; and, in finishing, the same colours, with brown pink and raw umber.

For a white horse; black and white, raw umber, Indian red, light ochre, and raw sienna.

The dead colouring, for either coloured horse, was conducted entirely on the principles of *chiaro scuro*, to be afterwards tinted up to the colour of the animal.

The landscape back grounds, being painted from nature, were dead coloured, and finished with the palettes I have given for that purpose.

The same method of dead colouring, by *chiaro scuro*, applies to fowls, game, still life, &c. The local colours are added by glazing.

To copy a Miniature, or Print of a Portrait, into a Portrait the Size of Life, of natural and true Proportions.

First draw a line, or fasten a thread, across the eyes of the miniature or print, and another across the mouth; then, with the compasses, make that width the diameter of a square, ruled, or laid across the rest of the work; then, if a male portrait, take the exact length from nature of the distance (seldom exceeding three inches) from the corner of the eye to the corner of the mouth; and, upon your canvas or panel, rule (having made that measure the diameter of your square) the lines to form the rest of the square. If a female portrait, the same measure must be taken from life; and this will give to the portrait, when drawn, a natural distance between those features, which never lessens unless the head is fore-shortened.

PICTURE CLEANING AND RESTORING.

PICTURES are subject to damage by neglect, accident, lapse of time, bad varnishes, the scourings of ignorant cleaners, and their worse attempts at restoration, by painting on and *toning down*, and other injuries arising from damp and the cracking of grounds, &c.

The first process is, to restore the picture, if upon board, to an even surface, by bracing the back with bars of wood, technically called cradleing; and if on canvas, by lining, which is done by fastening a new canvas to the back of the old picture,—care being taken that the ironing of the back of the picture is not done with too much heat, as it is apt to hurt the glazings: this a skilful liner will be careful to avoid. Lining a picture will often go a great way toward the cleaning it, if only covered with a mere atmospheric dirt tarnish, which will come away by the application of water only. After the picture is lined, the next consideration is, whether the varnish it is covered with is oil,—such as copal,

amber, &c.,—or a turpentine varnish; mastic for instance. If copal or oil, spirit of wine, &c. is used; if mastic varnish, it may be removed by friction of the finger; this is effected by applying finely pounded resin to the surface of the picture, and gently rubbing; the old varnish will come away in a fine powder. This is a general view of the subject of picture cleaning; for all pictures are not alike in their injuries, and the process of cleaning some will not succeed with others: but, in cleaning pictures, it must be always remembered, that whatever are the means employed to remove a discoloured varnish, the same will also destroy the paint under it. The finger, by too much rubbing, will become a file; and spirit of wine, sal volatile, &c. will scour away the glazings first, and the solid painted parts afterward. Patience and watchful attention are great requisites in picture cleaning.

The picture being lined, and the surface laid even, you commence by slightly washing it over with weak soap and water, which must remain upon it about three or four minutes; this removes the fly specks, which, when spirit is applied to them, turn black, and are almost immovable; it also removes the remains of the liner's paste, corrodes slightly the surface of the varnish, and prepares it for the after work of cleaning that and

the dirt away. Wipe the picture dry with a soft cloth, and then mix together the following :—spirits of wine one half, and oil of spike lavender an equal proportion; then, well shaking them together, holding the bottle in the left hand, with your right hand take, on some carded cotton, a small portion of the mixture, and apply it to the darkest part of the picture. If the old varnish and dirt come away easily, proceed with the same strength of mixture; if not, add more spirit of wine. If the mixture be too strong, add more oil of spike; but at all times have ready a sponge and water, to destroy the effect of the spirit, should it appear, by the colour of the cotton, to be attacking the glazings and colours: by this method any picture may be cleaned of old varnish, dirt, and oil. With care, and great attention to the action of the spirit, practice, and its result, experience, will always ensure success. I have tried the whole list of alkalies and corrosives,—soap lees, aquafortis, soda, potash, ether, sal volatile, spirit of salt, fuller's earth, &c.—but, for almost all purposes, the above mixture I have found always succeed. There are extreme cases, in ancestral portraits for instance, where they have ignorantly been brushed over with linseed or drying oil, which, in course of time, has become incorporated with the

colours. When this occurs, no solvent in use will act; for, in removing the oily coating, the colours are almost sure to come away with it. The next process is the stopping holes, rents, &c. in the picture. This is done with size and whiting, and a small portion of white lead, in powder, added as it is melting. It should be applied with a palette-knife to the parts required, in the state of consistence of putty (glazier's). When dry, take a flat, well-surfaced cork, and, with a little water, rub the surface even with the picture; then wipe off the superfluous whiting, and you will find the hole thus stopped out even with the surface of the old paint.

Restoration commences with first seeing that all dust and whiting are cleaned away; then apply a very thin coat of mastic varnish, which will enable you to see the state of the picture, and the repairs required to be done. The colours for repairing must all be ground in mastic varnish, as that will not change, and it is the only vehicle by which the tint required can be made. Oil of any kind is excluded, as colours in repairing, used with it, in a short time turn black. This part of restoring old paintings, much damaged, requires an artist; as may be often seen in the bungling attempts at repairing, by mere picture cleaners. The colours should all be

very finely ground ; and, in the grinding, a small quantity of spirit of turpentine may be added, to facilitate the operation. In repairing, mastic varnish and turpentine are used to apply the colouring. Naples yellow, which almost supplies the place of white, must be very finely ground, and taken from the grindstone with an ivory or horn knife. Care must be taken, also, in repairing, not to add more than is necessary, remembering that old paint is always more transparent than new, and that the picture is esteemed and valued for being the work of some old master, and not yours ; and if, in repairing a damaged part, you can, on recurring to it after some hours' absence, be unable to separate your work from the old, you may be able to say you can repair.

Old Pictures. Repeated trials and failures will do more in acquiring the art of picture cleaning, &c. than the instructions of the best masters ; but, where injuries have happened to the surface of the picture, and it has been damaged by accident, the process of restoration can only be effected by an artist, experienced in this part of the art. Excepting accidents, the greatest injuries to pictures are occasioned by their being exposed to damp on walls, &c., or being coated with oils of a drying quality, linseed oil, &c. Damp

acts upon the grounds of pictures on panels, and on those upon canvas, and on such as have been lined, by softening the paste which is between the new canvas and the old ; and upon the varnish, by tarnishing and chilling it ; and oiling, instead of varnishing a picture, eventually consigns it to oblivion.

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It is needless to point out, to connoisseurs, the great importance of confiding a damaged painting to the care and superintendence of an artist, instead of entrusting it to the experimental efforts of a mere mechanic.

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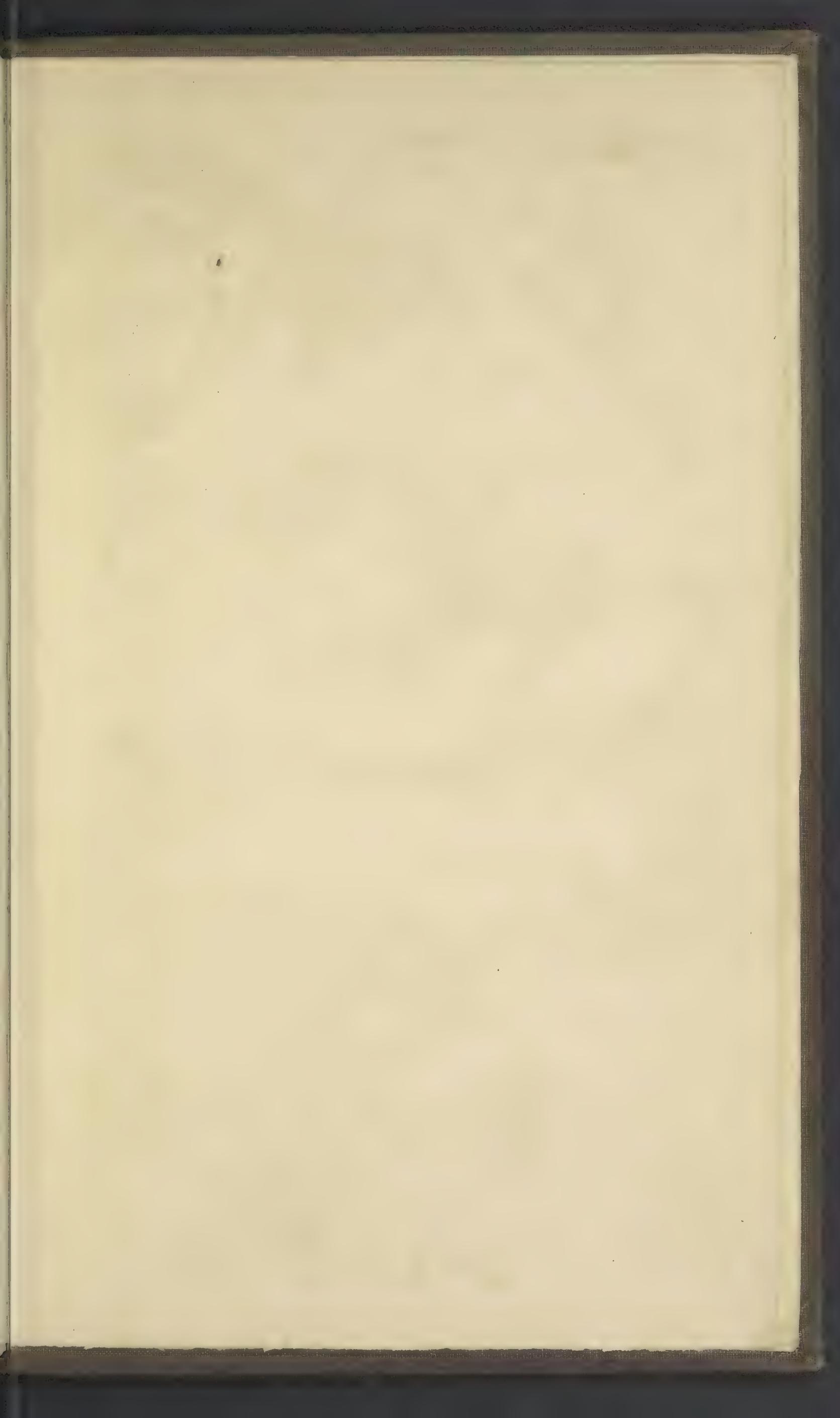
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